

THE TALKING MACHINE REVIEW

INTERNATIONAL



NO. 31

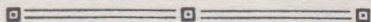
December

1974



Weihnachten

Herrliche
Weihnachtsaufnahmen als
Orchester, Solo-Quartett-
Gesang, Harmonium.



- 15017 Stille Nacht, heilige Nacht (Franz Gruber) *Paul Nelya.*
- 15094 O du fröhliche, o du selige Weihnachtszeit *Meistersänger-Quartett.*
- 15105 Stille Nacht, heilige Nacht (Franz Gruber) *Edison-Orchester Berlin.*
- 15109 Stille Nacht, heilige Nacht (Franz Gruber) *Meistersänger-Quartett.*
- 15110 O du fröhliche, o du selige Weihnachtszeit *Edison-Orchester Berlin.*
- 15354 O Tannenbaum. Volkslied mit Orchesterbegleitung *Nebe-Quartett*
- 15374 Eine Weihnachtsbescheerung mit Orchester *Harmonium und Kinderstimmen.*
- 9121 Tannenbaum-Marsch (Mygrant). Motiv: O Tannenbaum, o Tannenbaum *Edison-Militär-Kapelle.*
- 9050 Ouverture zu „Oberon“ (Weber) *Edison-Konzert Kapell.*
- 9056 Bezaubernde Schöne, Caprice (Heed) *Edison-Sinfonie-Orchester.*
- 9059 Cleopatra Finnegan (Moret). Ein afrikanisch-celtisches Intermezzo *Edison-Militär-Kapelle.*
- 9062 Peter Pfeifer (Henry). Xylophon-Solo mit Orchesterbegleitung *Albert Benzler.*
- 9065 Die Parle von Kalifornien (Christie). Glockenspiel mit Orchesterbegleitung *Albert Benzler.*
- 9068 Gruss in die Ferne (Doring) *Edison-Militär-Kapelle.*
- 9073 Now what d'y think of that Medley. Potpourri amerikan Melodien *Edison-Militär-Kapelle.*
- 9074 Ouverture zur „Pique Dame“ (Suppé) *Edison-Konzert-Kapelle.*
- 9077 Schweizer Bübli (Bent). Piston-Duett, Melodie und Variationen mit Orchesterbegleitung *Herbert L. Clarke und John Hazel.*



IMPORTANT. THE NEW ADDRESS OF Mr. ROD CORNELIUS
WHO ADVERTISED IN OUR LAST ISSUE IS:-

3.HARDWICKE STREET, SUMNER, CHRISTCHURCH, NEW ZEALAND

ANNOUNCEMENT - THE EMI COLLECTION

As reported earlier, I have spent several months this year compiling a guide to the EMI Collection of gramophones and phonographs which is now completed. However, the Collection will not be open for public viewing at present. It is expected that its first public appearance will be during the special exhibition which it is hoped to mount during 1977 in the Science Museum, London, to mark the centenary of Edison's invention of the Phonograph.

In the meantime a number of children's gramophones will be loaned for exhibition in a special display at the Bethnal Green Museum, Cambridge Heath Road, London E2. I shall inform readers when this arrangement is ready for viewing.

In our next issue, February, 1975, I shall present an 'illustrated introduction' to the EMI Collection. Later in the year I hope to deal more specifically with certain sections of it in combination with contemporary newspaper advertisements under such headings as 'Puck - Type phonographs', 'Early Phonographs' and 'European gramophones looking like 'Trade Mark' Gramophones'.

Ernie Bayly

Research - JOHN KIMMEL

I am preparing material for a long-playing record of the Brooklyn accordeonist, John Kimmel to be issued fairly soon by a small, independent folk-music record company in Britian.

Kimmel recorded for many companies under a variety of names - Joseph Kimmel, John Kimmel, John Kimmble, Edward McConnell, and Edward Kelly - both on cylinder and disc. His repertoire was largely Irish dance music, although he included cakewalks, marches and German waltzes, and he seems to have recorded his basic material many times over. So far I have over 70 recordings at my disposal and in all probability this would allow me to edit a fairly definitive collection, but I'd like to make a first class job of it and appeal to collectors to 'chip in' whatever material they might have.

I intend publishing a discography with the record, so I'd appreciate any information even if it seems commonplace. I am lacking background material, photographs, eye-witness accounts, information about his accordeon, whether he read music, the locations in which he played, etc. I would be particularly interested in contacting any member of his family or the families of his two accompanists, Joe Linder and Andrew Fielder. Can anyone confirm:-

- 1) that the composer credits DeVeau and Edgar DeVeau hide his identity;
- 2) whether or not he made any records in any context other than as a soloist.

All correspondence will be answered promptly and full credits will be given when a record is issued.

Reg Hall, 7. Duppas Avenue, Croydon CRO 4BX, England.

On the same theme... Can anyone tell your Editor, Ernie Bayly, the current address of Stanley Bozynski, formerly of Detroit, Michigan, who was a collector of accordeon records and who might now be able to assist Mr. Hall in his project above?

Subscriptions When renewing your subscriptions, please do return the REMINDER with your remittance. Our system is geared to this, which reduces time spent on processing to 2 minutes flat, for we prefer to spend time on magazines & correspondence rather than 'paperwork' even though essential.

Research -

'AMERICAN RECORD'

'AMERICAN ODEON RECORD'

The above two label styles were double-sided, lateral cut discs of 10 $\frac{3}{4}$ -inch diameter, made of blue material. 'American Record' was the style used in U.S.A. and 'American Odeon Record' for discs imported into Britain. In the U.S.A. a companion 7-inch series was also on sale. Mr. William Bryant of 1046, Congress Street, Portland, Maine 04102, U.S.A. is attempting to compile a complete listing of all American Records in both sizes. Ernie Bayly and I feel that we have reached the limit of what we can offer from our country

We make this appeal to assist Mr. Bryant and ask all collectors to help. One important point... when sending information, please include the legend at the bottom of the label, (which depicts a Red Indian by a camp fire listening to a gramophone). Outside the U.S.A. it is expected that the label will bear 'Imported'. Curiously, as yet, no 10 $\frac{3}{4}$ -inch record has been discovered with number lower than 030439, indicating that perhaps the series commenced with 030000. It would be interesting to know if anyone has an European Odeon with a catalogue number falling within the range of our blanks list below, but not actually one of them. We wonder if the American and European numbers were one integrated series, or two quite separate.

NOTE. The records had a different number each side.. 'American Record' matrices were also used on 'Busy Bee' and 'Star' records, so any relevant information will be welcomed. Readers in the American Continent should send their information to Mr. Bryant (address above) and other countries to Frank Andrews, 46, Aboyne Road, London NW 10 OHA.

10 $\frac{3}{4}$ -inch series. Any prior to 030439, 030441, 030443, 030446 to 030451, 030454 to 030456, 030460 to 030479, 030482, 030484, 030487 to 030488, 030491 to 030492, 030495, 030499 to 030500, 030504 to 030506, 030508 to 030531, 030534, 030536 to 030554, 030556 to 030558, 030562, 030564 to 030580, 030582, 030588, 030595 to 030597, 030599 to 030600, 030603, 030604, 030608, 030610, 030612, 030616, 030617, 030621, 030624, 030626, 030629 to 030632, 030635 to 030639, 030644 to 030650, 030652 to 030656, 030660, 030661, 030663 to 030665, 030668, 030669, 030671, 030673, 030675 to 030679, 030681, 030682, 030685 to 030693, 030695, 030697 to 030713, 030715 to 030771, 030774 to 030780, 030782, 030783, 030787, 030789 to 030792, 030806, 030807, 030808, 030812, 030819, 030823 to 030832, 030834, 030835, 030837, 030838, 030839, 030842, 030844, 030845, 030846, 030848, 030853, 030856, 030859, 030861, 030862, 030864, 030872, 030873, 030874, 030876, 030879 to 030882, 030884, 030889, 030893, 030894, 030895, 030898, 030901, 030901 to 030907, 030909 to 030918, 030921, 030922, 030923, 030927 to 030931, 030933 to 030943, 030945 to 030949, 030951 to 030963, 030965 to 030974, 030979, 030982 to 030984, 030986, 030987, 030990, 030993, 030996, 030998, 030999, 031000, 031004 to 031019, 031027, 031028, 031034, 031039, 031042, 031043, 031044, 031075, 031078, 031080, 031083, 031086, 031092, 031099, 031102, 031103, 031111 to 031118, 031128 to 031139, 031141, 031142, 031144, 031145, 031146, 031147, 031149, 031153, 031189, 031163, 031164, 031183, 031184, 031209, 031282, 031356, 031358 to 031367, 031369 to 031373, 031413 to 031424, 031426 and any higher.

7-inch series. any prior to 25, 26 to 31, 33, 34, 35, 37 to 43, 46, 47, 49 to 56, 58 to 79, 81 to 86, 88 to 95, 97, 98, 99, 102, 103, 104, 106 to 119, 121, 123, 124, 125, 126, 128 to 133, 136, 138, 141, 142, 143, 145, 148 to 153, 155 to 159, 172 to 176, 179 to 182, 196 to 203, any higher than 210.

DE

MACHINES CHANTANTES

“ PANTOPHONE ”

Permettant de jouer tous les Disques existants et les

DISQUES ARTISTIQUES

“ PANTOPHONE ”



A. MORHANGE

38, Rue Vivienne — 48, Passage des Panoramas

PARIS

1906

224 PANTOPHONE-BIJOU

N° 2708



Dimensions de la boîte : $16 \frac{1}{2} \times 12 \times 7 \frac{1}{2}$
 — du pavillon : 30×18
 Diaphragme-Concert.

Prix : 15 Fr.

Nous avons créé pour ces modèles et particulièrement pour le n° 2708, une série de petits Disques à double face de 9 centimètres de diamètre, à 4 Fr. 50 la douzaine (24 airs).

PANTOPHONE-BIJOU

N° 2707



Dimensions de la boîte : $19 \times 19 \times 11$
 — du pavillon : 30×25
 Diaphragme-Concert. Grand Plateau
 Mécanisme jouant un grand disque sans être remonté. Arrêt instantané.

Prix : 22 Fr. 50

PANTOPHONE-BIJOU

N° 2710



Dimensions de la boîte : $19 \times 19 \times 10 \frac{1}{2}$
 — du pavillon : 30×18
 Diaphragme-Concert. Grand Plateau

Prix : 16 Fr. 20

DISQUES " PANTOPHONE "

	Simple face	Double face
De 19 centimètres	1 fr. 85	3 fr.
De 27 centimètres	3 fr. 75	6 fr.

PANTOPHONE BIJOU

N° 2709



Dimensions de la boîte : $19 \times 19 \times 11$
 — du Pavillon : 30×25

Diaphragme-Concert. Grand Plateau
 Mécanisme jouant, sans être remonté, un grand disque et pouvant se remonter pendant la marche. Arrêt instantané.

Prix : 24 Fr. 75

Machine Chantante "PANTOPHONE"

N° 2714

DIMENSIONS DU MEUBLE SANS LE PAVILLON

Longueur : 27 cent. — Largeur : 27 cent. — Hauteur : 14 cent.

DIMENSIONS DU PAVILLON NICKELÉ

Longueur : 50 cent.

Diamètre de l'ouverture : 30 cent.



PRIX de l'Appareil complet : 58 Fr. 75

Mécanisme de première qualité, jouant sans être remonté plus d'un grand disque de 27 centimètres, et pouvant se remonter pendant la marche. Grand plateau de 20 centimètres avec arrêt instantané. Meuble en chêne massif avec moulures. Bras acoustique avec support. Pavillon tournant en tous sens. Diaphragme "Pantophone" avec une boîte de 200 aiguilles "Pantophone".

Machine Chantante "PANTOPHONE"

N° 2715

DIMENSIONS DU MEUBLE SANS LE PAVILLON

Longueur : 32 cent. — Largeur : 32 cent. — Hauteur : 15 cent.

DIMENSIONS DU PAVILLON NICKELÉ

Longueur : 60 cent.

Diamètre de l'ouverture : 30 cent.



Prix de l'Appareil complet : 83 Fr. 50

Mécanisme de première qualité, jouant sans être remonté plus de deux grands disques de 27 centimètres et pouvant se remonter pendant la marche. Grand plateau de 25 centimètres avec arrêt instantané. Meuble chêne massif avec moulures. Bras acoustique avec support. Pavillon tournant en tous sens. Diaphragme "Pantophone" à ressort avec une boîte de 200 aiguilles "Pantophone".

Machine Chantante "PANTOPHONE"

N° 2716

DIMENSIONS DU MEUBLE SANS LE PAVILLON

Longueur : 32 cent. — Largeur : 32 cent. — Hauteur : 15 cent.

DIMENSIONS DU PAVILLON NICKELÉ

Longueur : 65 cent.

Diamètre de l'ouverture : 33 cent.



Prix de l'Appareil complet : 90 Fr. 75

Mécanisme de première qualité, jouant sans être remonté près de 3 grands disques de 27 centimètres et pouvant se remonter pendant la marche. Grand plateau de 25 centimètres avec arrêt instantané. Joli meuble chêne verni avec moulures sculptées. Bras acoustique avec support. Pavillon tournant en tous sens. Diaphragme "Pantophone" à ressort avec une boîte de 200 aiguilles "Pantophone".

Machine Chantante "PANTOPHONE"

N° 2717

DIMENSIONS DU MEUBLE SANS LE PAVILLON

Longueur : 35 cent. — Largeur : 35 cent. — Hauteur : 18 cent.

DIMENSIONS DU PAVILLON NICKELÉ

Longueur : 72 cent.

Diamètre de l'ouverture : 45 cent.



PRIX

DE

l'Appareil complet :

121 Fr. 50

Mécanisme de première qualité, jouant sans être remonté plus de 3 grands disques de 27 centimètres et pouvant se remonter pendant la marche. Grand plateau de 25 centimètres avec arrêt instantané. Meuble riche en chêne verni avec sculptures et gravures dorées. Bras acoustique avec support. Pavillon tournant en tous sens. Diaphragme "Pantophone" à ressort avec une boîte de 200 aiguilles "Pantophone".

Machine Chantante "PANTOPHONE"

N° 2723

Moteur "SUPER"

DIMENSIONS DU MEUBLE SANS LE PAVILLON

Longueur: 28 cent. — Largeur: 28 cent. — Hauteur: 13 cent. 1/2

DIMENSIONS DU PAVILLON NICKELÉ

Longueur: 55 cent.

Diamètre de l'ouverture: 35 cent.



Prix de l'Appareil complet: 63 Fr. 50

Mécanisme de première qualité, jouant sans être remonté plus d'un grand disque de 27 centimètres et pouvant se remonter pendant la marche. Grand plateau de 20 centimètres de diamètre avec arrêt instantané. Meuble en noyer avec moulures. Bras acoustique. Pavillon tournant en tous sens. Diaphragme "Pantophone" avec une boîte de 200 aiguilles "Pantophone".

Machine Chantante "PANTOPHONE"

N° 2718

DIMENSIONS DU MEUBLE SANS LE PAVILLON

Longueur: 43 cent. — Largeur: 43 cent. — Hauteur: 20 cent.

DIMENSIONS DU PAVILLON NICKELÉ

Longueur: 90 cent.

Diamètre de l'ouverture: 52 cent.



PRIX

DE

l'Appareil complet:

217 Francs

Mécanisme de première qualité jouant plus de deux grands disques de 27 centimètres et pouvant se remonter pendant la marche, Grand plateau de 30 centimètres avec arrêt instantané. Meuble très riche chêne verni avec belles sculptures et colonnettes. Bras acoustique avec support. Pavillon tournant en tous sens. Diaphragme "Pantophone" à ressort avec une boîte de 200 aiguilles "Pantophone".

Machine Chantante "PANTOPHONE"

N° 2724

Moteur "SUPER"

DIMENSIONS DU MEUBLE SANS LE PAVILLON

Longueur : 30 cent. — Largeur : 30 cent. — Hauteur : 15 cent.

DIMENSIONS DU PAVILLON NICKELÉ

Longueur : 55 cent. — Diamètre de l'ouverture : 35 cent.



Prix de l'Appareil complet : **106 Fr. 25**

Mécanisme de première qualité, jouant sans être remonté plus d'un grand disque de 27 centimètres et pouvant se remonter pendant la marche. Grand plateau de 25 centimètres de diamètre avec arrêt instantané. Meuble en chêne foncé avec moulures. Bras acoustique. Pavillon tournant en tous sens. Diaphragme "Pantophone" avec une boîte de 200 aiguilles "Pantophone".

232

Machine Chantante "PANTOPHONE"

N° 2725

Moteur "SUPER"

DIMENSIONS DU MEUBLE SANS LE PAVILLON

Longueur : 35 cent. — Largeur : 35 cent. — Hauteur : 16 cent.

DIMENSIONS DU PAVILLON NICKELÉ

Longueur : 70 cent. — Diamètre de l'ouverture : 48 cent.



PRIX

de l'Appareil complet :

142 Fr. 50

Mécanisme de première qualité, jouant sans être remonté plus d'un grand disque de 27 centimètres et pouvant se remonter pendant la marche. Grand plateau de 25 centimètres de diamètre avec arrêt instantané. Joli meuble en chêne verni avec moulures perles. Bras acoustique. Pavillon tournant en tous sens. Diaphragme "Pantophone" avec une boîte de 200 aiguilles "Pantophone".

Machine Chantante "PANTOPHONE"

N° 2727

DIMENSIONS DU MEUBLE SANS LE PAVILLON

Longueur : 34 cent. — Largeur : 34 cent. — Hauteur : 20 cent.

DIMENSIONS DU PAVILLON NICKELÉ

Longueur : 70 cent. — Diamètre de l'ouverture : 45 cent.



PRIX

de l'Appareil complet :

222 Francs

Mécanisme de première qualité jouant plus de 10 minutes sans être remonté et pouvant se remonter pendant la marche. Grand plateau de 25 centimètres de diamètre, avec arrêt instantané. Meuble "Art nouveau" en noyer avec fleurs. Bras acoustique. Pavillon tournant en tous sens. Diaphragme "Pantophone" avec une boîte de 200 aiguilles "Pantophone".

Machine Chantante "PANTOPHONE"

N° 2726

Moteur "SUPER"

DIMENSIONS DU MEUBLE SANS LE PAVILLON

Longueur : 38 cent. — Largeur : 38 cent. — Hauteur : 17 cent.

DIMENSIONS DU PAVILLON NICKELÉ

Longueur : 70 cent. — Diamètre de l'ouverture : 48 cent.



PRIX de l'Appareil complet : **168 Fr. 50**

Mécanisme de première qualité, jouant sans être remonté plus de deux grands disques de 27 centimètres et pouvant se remonter pendant la marche. Grand plateau de 25 centimètres de diamètre avec arrêt instantané. Meuble en chêne richement sculpté. Bras acoustique. Pavillon tournant en tous sens. Diaphragme "Pantophone" avec une boîte de 200 aiguilles "Pantophone".

Très bon Diaphragme " PANTOPHONE " 235

N° 2730

S'adaptant sur toutes les Machines parlantes à Disques et donnant des sons puissants et délicats

PRIX : 11 Fr. 25

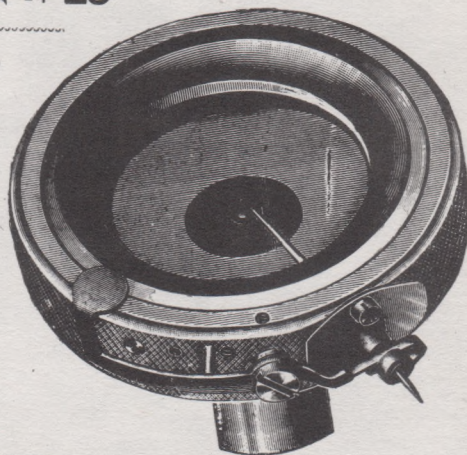
N° 2728

Diaphragme " PANTOPHONE "

En aluminium avec changement d'aiguille automatique s'adaptant sur toutes les Machines parlantes à Disques

Ce diaphragme rend les sons avec une puissance très grande, et il conserve malgré cela une douceur et une finesse capables de donner satisfaction aux amateurs les plus difficiles. Dans ce Diaphragme la vis du porte-aiguille est supprimée et le changement de l'aiguille s'opère par une simple pression sur un ressort.

PRIX : 16 Fr. 50



Diaphragme " PANTOPHONE "

N° 2729

S'adaptant sur toutes les Machines chantantes à Disques

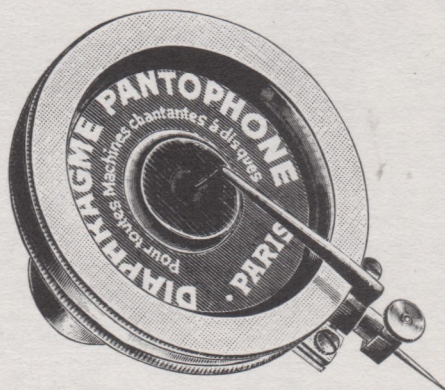
Le Diaphragme " PANTOPHONE " scientifiquement construit, très élégant et très solide, est d'une incomparable sonorité.

Grâce au Diaphragme " PANTOPHONE ", les ondes sonores conservent toute leur ampleur en même temps que leur moelleux et les vibrations métalliques, si fréquentes lorsqu'on emploie un diaphragme quelconque, n'existent plus avec le

Diaphragme " PANTOPHONE "

PRIX : 22 Fr. 50

Livré dans un éerin de luxe



BRAS ACOUSTIQUES

S'appliquant à toutes les Machines à disques existantes, bras à coulisse, coude et pavillon nickelé mesurant 75 centimètres de longueur et 46 centimètres de diamètre d'ouverture. Prix : **45 Francs.**

Aiguilles " PANTOPHONE "

En acier trempé, de première qualité, n'usant pas les Disques. Prix : **2 fr. 25** le mille (livrées en boîtes de 200).

POCHETTES

En papier fort avec ouvertures au centre pour laisser voir les étiquettes. Pour Disques de 19 cent., le Cent **3 fr.** — Pour Disques de 27 cent., le Cent **4 fr. 50**

PANTOPHONE-BIJOU



N° 2731

Dimensions de la Boîte : 26 × 26 × 13

Dimensions du Pavillon : 36 × 26

PRIX : 38 Fr. 25

N° 2719

Dimensions de la Boîte : 31 × 31 × 16

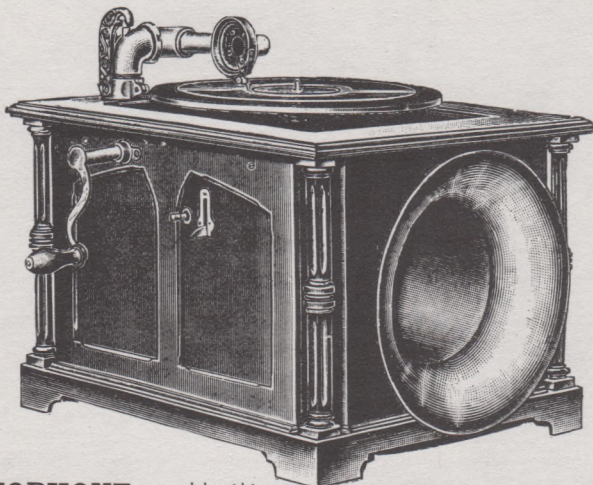
Dimensions du Pavillon : 40 × 30

PRIX : 54 Francs

Machine Chantante "PANTOPHONE"

SANS PAVILLON VISIBLE

D'une solidité absolue, le "Pantophone" est le plus facilement maniable de tous les appareils existants. Avec lui, point de pavillon à démonter et à emballer séparément, point de caisses encombrantes pour le pavillon, pour l'appareil, pour les accessoires; tout entier il peut se renfermer dans une caisse de petit volume et de transport facile.



- N° 2703. **PANTOPHONE**, meuble élégant en noyer mesurant $39 \times 34 \times 25$, mécanisme de première qualité, jouant plus d'un grand disque de 27 centimètres et pouvant se remonter pendant la marche, grand plateau de 25 centimètres avec arrêt instantané. Diaphragme "Pantophone" avec une boîte de 200 aiguilles "Pantophone". 140 Fr.
- N° 2704. **PANTOPHONE**, meuble riche en noyer avec colonnes mesurant $47 \times 42 \times 26$, mécanisme de première qualité, jouant plus de deux grands disques de 27 centimètres et pouvant se remonter pendant la marche, grand plateau de 25 centimètres avec arrêt instantané. Diaphragme "Pantophone" avec une boîte de 200 aiguilles "Pantophone". 195 Fr.
- N° 2705. **PANTOPHONE**, meuble très riche en noyer avec colonnes mesurant $52 \times 43 \times 32$, mécanisme de première qualité, jouant quatre grands disques de 27 centimètres et pouvant se remonter pendant la marche, grand plateau de 30 centimètres avec arrêt instantané. Diaphragme "Pantophone" avec une boîte de 200 aiguilles "Pantophone". 250 Fr.
- N° 2706. **PANTOPHONE** automatique marchant à l'aide d'une pièce de 10 centimes, meuble très riche en noyer avec colonnes mesurant $48 \times 40 \times 30$. Le Diaphragme se place automatiquement après l'insertion de la pièce et se retire seul à la fin du morceau. 315 Fr.

238



N° 2711

Dimensions de la boîte : $19 \times 19 \times 11$
— du pavillon : 31×23

Prix : 33 Fr. 75

PANTOPHONE-BIJOU

N°s 2712 & 2713



N° 2712

Dimensions de la boîte :

$26 \times 26 \times 13$

Dimensions du pavillon : 31×20

Prix : 30 Fr. 75

N° 2713

Dimensions de la boîte :

$31 \times 31 \times 16$

Dimensions du pavillon : 40×24

prix : 38 Fr. 25

THE INTERNATIONAL INDESTRUCTIBLE CYLINDER RECORDS

F. ANDREWS

By October, 1903, E. Seligmann was trading under the name of 'The Excelsior Phonograph Co.' being also agent in Britain for the Excelsiorwerke G.m.b.H., Köln, Germany.

Earlier, in August, besides advertising the fact that they had been successful in the Court Action brought against them by the Lambert Company, the 'International' Company advertised an 'IMPORTANT NOTICE TO THE TRADE' -- 'Owin to the increased demand for the INTERNATIONAL INDESTRUCTIBLE RECORDS Factors are advised to place their contracts for the coming season as early as possible to ensure deliveries.'

Two months later the Managing Director, Mr. H. T. Cramer Roberts, informed the public and trade that his Company had a stock of 40,000 records quite apart from the weekly output.

(continued on page 247)

JOHN M'CORMACK

239



Photo by LARRY SPARKS STUDIOS

GRAMOPHONE



RECORD BY
JOHN McCORMACK.

12-inch Record, 9/- each.
 (RED LABEL.)

2-052022 .. "L'Elisir d'Amore" .. Donizetti
 (UNA FURTIIVA LAGRIMA).

Mr. John McCormack stands out among native tenors, not only on account of his beautiful voice and charm of style, but also because he has cultivated and mastered the difficult art of the *bel canto*. It is given to few of our own singers—Madame Melba and Mr. Charles Santley being notable exceptions to the general rule—to sing an Italian aria in a manner that would be acceptable to Italian audiences. Mr. John McCormack's rendering of Donizetti's exquisite air is an example of this mastery of the old school of vocalisation. The melody of Donizetti's tender love song is of extreme beauty, and the singer imparts into it the finest shades of vocal expression. His portrayal of the opening phrases in the minor are full of moving pathos, the beauty of voice being enhanced as it swells out into the passionate accents of the second part, in the major. A tenor record of amazing beauty and perfection of style. *Speed 81.*





RECORD BY

JOHN McCORMACK.

12-inch Record, 9 - each.

(RED LABEL.)

2-052023 "Lucia di Lammermoor" *Donizetti*
 (FRA POCO A ME RICOVERO).

A welcome addition to the set of "Lucia" records, and a reminder of this singer's association with Madame Tetrassini in leading rôles at the Royal Opera. This aria belongs to the last act of the opera, where the remorseful Edgardo takes his life at the tomb of his father. In this graceful and pathetic air Mr. John McCormack is heard to the greatest advantage as he depicts the emotions of the grief-stricken lover. The dramatic interest deepens as the aria proceeds, until the more rapid finale, wherein Edgardo, in excess of penitence, prays that even the shade of the wronged Lucia may not approach the tomb of one so accursed as he; this the singer infuses with accentuated feeling, culminating with a fiery cadenza, intensifying the preceding emotions into one culminating passage. *Speed 82.*





RECORD BY
JOHN McCORMACK.

12-inch Record. 9/- each.

(RED LABEL.)

2-052021 .. "La Bohème" .. Puccini

(RACCONTO DI RODOLFO).

Rudolf's story of his life, which he narrates to Mimi, the pretty seamstress in the garret of the Quartier Latin, is the chief tenor solo in "La Bohème," and probably the favourite excerpt of modern opera. The fine vocal quality and the distinction with which this is given makes it rank high among modern performances of this solo. The tender sympathy of the opening—"Your little hand is frozen"—the bold avowal—"I am a poet"—the glorious beauty of the big love motive at the end, all are given with characteristic richness and warmth of style by this admired singer, while the final high note has a truly electric effect, bringing this remarkable performance to an unusually brilliant conclusion. *Speed 82.*





RECORD BY
JOHN McCORMACK.

12-inch Record. 6/6 each.
(GREEN LABEL.)

02244 .. "Come Back to Erin" .. *Clairibel*

This belongs to the set of comparatively modern Irish songs, which includes "Kathleen Mavourneen," and many similar examples. It expresses the passionate love of country which is a prevailing sentiment in Irish song. Although one of the simplest of ballads it reveals a ballad singer of the highest merit. The voice of sterling quality, the ringing yet subdued timbre, the rich Irish accent, the throbbing note of passion, all combine to make this the most wonderful performance of "Come Back to Erin" ever heard. Especially fine is the effect of the singer's glorious upper register in the final words of the refrain—

"And it's Killarney shall ring with thy mirth."

Never within recent years have native ballads been rendered in so superb a manner as by Mr. John McCormack upon these records. *Speed 82.*





RECORDS BY
JOHN McCORMACK.

12-inch Record, 66 each.
(GREEN LABEL.)

02246 .. "Killarney" .. *Balfe*

Balfe's "Killarney" again indicates an intense devotion to the beauties of the Green Isle. McCormack's rendering, like that of "Come Back to Erin," absolutely transforms this song, from what is usually looked upon as a popular ballad merely, into something which reaches the highest standard of beauty in song. The hushed whisper of the lines—

"Angels often pausing there,"

is not the least striking portion of a most impressive performance. *Speed 82.*

12-inch Record, 66 each.
(GREEN LABEL.)

02247 "The Snowy Breasted Pearl" *Robinson*

The charming verse of this song is by Stephen Edward de Vere, and describes with intimate feeling the lover's devotion to—and loss of—his "Snowy Breasted Pearl." The song is an example of sweetness long drawn out, and gives occasion for Mr. John McCormack's most delicate art, the lightest and sweetest tones of his voice being drawn upon in the portrayal of the exquisite pathos of this beautiful song, the higher notes being especially pure and rich. The softness of the concluding lines—

"O we laid her in the grave

Where the willows sadly wave,"

is an example of this extreme tenderness and beauty of expression. *Speed 81.*





RECORDS BY

JOHN McCORMACK.

10-inch Record, 4/6 each.
(GREEN LABEL.)

G.C.-4-2071 "The Minstrel Boy" .. Moore

This old bardic song was ever one to test the power of a singer. Here that quality is exercised with commendable restraint, so that the most vigorous notes are not a whit too forcible. The second verse—"The minstrel fell"—exhibits great contrasts, from soft, velvety notes in the pathetic passages, to ringing trumpet-tones in the more martial lines. The poetic climax to this song is magnificent—

"Thy song was made for the brave and free,
And shall never sound in slavery."

In John McCormack's hands "The Minstrel Boy" is truly electrifying. *Speed 82.*

10-inch Record, 4/6 each.
(GREEN LABEL.)

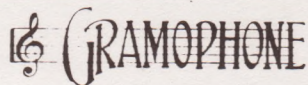
G.C.-4-2072 "Annie Laurie"

Our gifted tenor is equally at home in Scottish as in Irish ballads, and his rendering of "Annie Laurie" is as full of character as any of the songs in this series. The note of passion of a lover's ardour, which is not found in many contralto renderings, is here present in fullest degree, a good example being the outburst of feeling upon—

"She's all the world to me."

"Annie Laurie" is indeed full of new beauties in the hands of Mr. John McCormack. *Speed 81.*





RECORD BY
JOHN McCORMACK.

10-inch Record, 4/6 each.
(GREEN LABEL.)

G.C.-4-2070 "When Shadows Gather" *Marshall*

This is the only modern ballad of the series, the latest of many successes of Mr. Charles Marshall, and the record is a striking example of the immense effect that can be made of a song in the hands of so gifted an artist as Mr. McCormack. The changes rung on the words "Watch with me," "Pray with me," develop corresponding mood-pictures which are taken every advantage of for the display of the singer's art. Into such phrases as "When friends forget us," the most exquisite feeling is imparted, while in the more triumphant passages of the song the voice soars upward with truly inspiring effect. "When Shadows Gather" is a superb example of Mr. John McCormack's vocal artistry. *Speed 82.*

TESTIMONIAL.

"18th May, 1910.

"I believe that the process by which my new Gramophone Records are made is the most perfect of all methods of voice reproduction, and I consider that these Records alone, as made by your process, are absolutely perfect reproductions of my voice.

"Yours very truly,

"(Signed) JOHN McCORMACK.

"The Gramophone Co. Ltd.,
21, City Road, London, E.C."



He said, "There could be no doubt that the Indestructible Record is 'Booming' at the present time. It has advantages over the wax records. Thus you can pack one thousand Indestructibles in a case which would not carry more than three hundred wax records. The International Phonograph & Indestructible Record Co., Ltd. also make a feature of supplying the exact records asked for by their customers - they do not substitute others and all orders are dealt with as they are received so that dealers may rely upon goods coming to hand without vexatious delays."

William Paddon, 19, Queen Street, Wrexham, Stocking 'International Indestructible Records' also advertised in October, 1903, "THE OLD STYLE WAX RECORD IS DOOMED" - "I sell the Loudest, Clearest and Most Musical Indestructible Record on the Market." - "Won't Split or Crack and Won't Wear Out and I Hold the Largest Stock in Wales" - "All Interested should Send for Lists of these Wonderful Records."

In November, the 'Indestructible' Company took space to Counter-claim that the Patent trial had been a fair one denying the allegations of the Lambert and Edison Bell Companies that it had been otherwise. A full account of the evidence in this Action was published in the Talking Machine News of September, 1903.

Also, November saw the appointment of William Paddon of Wrexham as the Sole Wholesale Agent for the 'International Indestructibles' who also advertised 'Lubrion' at one shilling per tin, a lubricating compound to be applied to the surfaces of all makes of indestructible cylinder records. Again he said "The Wax Record is Doomed" - "International Indestructible Records Lead the Way" - "Loudest, Sweetest, Clearest, Best" - "Send in your orders before the Season is fully upon us and thus Avoid Delay and Loss" - "At Present We can supply from stock." William Paddon stocked other lines as well. The Company, itself, put out a new advertisement in December, 1903, in which they claimed to be the "Largest Makers of Indestructible Records in the World" - "Our records will stand any Climate" - "Our New Re-Inforced Record is Unequalled for Purity of Tone as well as Volume" - "NEW RECORDS - BY THE BEST ARTISTS - NEW RECORDS" - "It has been said that our records wear out sapphire points of the reproducers but this is not true. We have ourselves used one sapphire point for testing records in manufacture for over twelve months, daily and all day, and it is still perfect, but they will wear the glass points on cheap machines, so in order to bring our records within the reach of all we will refit any reproducer, sent in by post, with a sapphire stylus which we will guarantee at the low charge of two shillings and sixpence."

The Company also sent a letter to "The Talking Machine News" stating, "We have much pleasure in giving you an order for a full page advertisement in your next issue as we have ample proof from results already obtained that your paper is the best medium for manufacturers in the talking machine business."

The new re-inforced cylinder was marketed in about December, 1903 and the "Talking Machine News" described it as an improvement on the "former excellent Indestructible Records." The Company claimed it to be the equal of any Concert sized record. They also announced that, owing to an increased demand for their records, extensive factory alterations were in progress. A new and enlarged laboratory for the making of master records was in use. A new phonograph was promised which was to be fitted with a special speaker and which would run seven to eight records on one winding of the motor!

William Paddon's advertisement for December mentioned that he was erecting plant for the manufacture of recordings of local interest to be known as "Camrian Records", some of which were reviewed elsewhere, all being sung in the Welsh language. His January advertisement did

not mention the International Records at all. (All the Mortgage Debentures had now been issued!!) The appeal of the Lambert Company to Mr. Justice Buckley's previous verdict on the dispute was reported, with details, in February, 1904. The business was sold on 14th. July, 1904.

Up to this date there had been two types of cylinder records manufactured, the plain celluloid, and the re-inforced celluloid from circa December, 1903. According to collector (and my friend) John Dales of Birmingham, these records had inscriptions on the "lead-on" ends which read "The International Phonograph & Indestructible Record Co., Ltd. Petit's Patent." and that they probably packed in the maroon coloured containers in which they are often found, these having metal lids and bottoms, the lid being marked with "Smithson's Patent."

I have been able to discover but two lists of these records and they came from the London Agent's stock in August, 1903, and October, 1903. They were advertised without the names of the artists nor were catalogue numbers given. The English language titles in the August list were:-

The Bridge (Ed.) Cool! from 'The Country Girl' (Ed) The Heart of a Sailor (Ed)
The Little Gypsy Maid (Ed) Marriage Bells, bells solo (Ed) Miss McCloud's Reel, bagpipe (Ed)
Mister Dooley from 'The Toreador' (Ed) Please, Mr. Conductor (Ed) Santa Claus' Song (Ed)
Two eyes of blue from 'Silver Slipper' (Ed)

There was also a selection of songs in French, Italian and Spanish.

(Ed) following the titles above indicates that those titles had appeared on Edison cylinders. John Dales points out that, as with the titles below, some are from Edison brown wax cylinders of so much earlier that copying them on to 'International' cylinders would be unlikely, and that aural comparison would be needed.

The October, 1903, list included:-

Answer (Ed) A soldier's bride (Ed) A bunch of blackberries
Can't think of everything Come out, Dinah, on the green (Ed)
The girl I love in Tennessee (Ed) The honeysuckle and the bee (Ed) Mandy Lee (Ed)
Lullaby from 'Erminie' (Ed) In the moonlight (Ed) Mr. Captain, stop the ship (Ed)
My particular friend (Ed) Naughty banana peel (Ed) Oh! I've lost it (Ed)
Parody on 'Family Troubles' (Ed) Tenting tonight (Ed) These things cannot be explained (Ed)
Under the bamboo tree (Ed) Whistling Girl (Ed)

A few vocal recordings in Chinese with orchestral accompaniment were also noted of which the translations of the titles is:- An old valet carries a letter. To visit a friend
Chu Leong collects rent The wise man in the snow (2 records) The nest in the shoe
Travelling by the West Lake.

The penultimate advertisement to appear before the business was sold to its new owner, Mr. Foster, came from William Paddon in May, 1904, which read "It is said that Ignorance is Bliss, but this does not apply when you are ignorant of the fact that International Indestructible Records for Graphophones and Phonographs are Louder, Clearer and Better Money Earners than any breakable record made and they will not injure your sapphire. A sample will cost you one shilling and ninepence, post free, together with full list of titles. I hold large stocks and can supply promptly. Wm. Paddon, 19. Queen Street, Wrexham."

William Paddon's last advert before the manufactory was sold, of June, 1904, proclaimed him as the sole wholesale agency for Henry Seymour's reproducers and recorders and another speciality offered was "International Indestructible Recording Horns". "Colonial Correspondence Invited". Two months later, in the August edition of the 'Talking Machine News' the

Editor said that he had received a letter from the "International Phonograph & Record Supply Stores" (sic), Wrexham, saying, "From an advertisement in the Talking Machine News we received no less than twenty-four colonial orders - This is bread thrown upon the waters with a vengeance!"

Between times, in July, the "Phono Trader and Recorder" remarked that "The International Trading Co., 19, Queen Street, Wrexham, is making great headway with International Indestructible Records which bid fair to supplant the wax variety altogether especially so, in the colonies, where this product is growing more popular every day. Orders amounting to some hundreds of thousands of these records have been despatched during the past month or so and they are still pouring in, which proves that the popularity of the unbreakable record is on the increase. A two-colour leaflet has been prepared setting forth the advantages of this product and will be sent to any dealer on receipt of a postcard."

This was only the second issue of the new "Phono Trader and Recorder" and Mr. William Paddon had sent the following letter to Editor:- "17th. July, 1904. I duly received the sample copy of your paper which is the very thing the phono traders have been waiting for the past two years. The arrangement is admirable and the material therein should prove extremely interesting to those engaged in the business. Later numbers will no doubt prove to be still more comprehensive and it should form a very good medium between the wholesaler and the middle man (perhaps, little man). You have my congratulations upon this, the first number and can assure you of my active support for the numbers to come. I suppose you will endeavour as far as possible, to keep this paper out of the hands of the general public. This is only natural. With best wishes for the success of your venture. Believe me to be yours very truly William Paddon.

With the production under new ownership, the advertising of the records appears to have rested solely with William Paddon, who, from his advertisement of September, 1904, was now seen to be trading under the style of "The International Trading Company" still from the Wrexham address. "Large contracts had been placed for records", he said, "and the September List of latest records is now ready for dealers."

Another List of the latest records was announced in December, 1904, when the dealers were informed that there had been an improvement in quality coupled with a price reduction. "An Improved Process and An Increased Output." - "Larger Profits Than Ever."

Similar advertisements were published by the International Trading Company in January, February, April and May, 1905.

In January, 1905, in the Talking Machine News, an advertisement appeared of which the message ran:- "IMPORTANT TO EVERY OWNER OF PHONOGRAPHS

1s. 6d. Record for 4d.

BUY THE BEST RECORDS AND SAVE OVER 60 %."

"Every buyer of phonograph records will be delighted and astounded at this announcement. We have decided to offer Indestructible "Exchange" Records now selling at 1s. 6d. upon the following terms. First send us 12s. and we will forward you one dozen Indestructible "Exchange" Records. This purchase will entitle you to exchange these records, through us, at all times, for fresh Records from our stocks at the price of 4d. per record.....Remember "Exchange" Records are superior to all other makes of records as regards the Clearness of Articulation and Durability, and the records are all re-inforced by our Patent Process which gives them double the volume of sound of any other phonograph record known. Also we have the

Largest and Best Selection of Songs and Bands in the Trade. If you wish to convince yourself of the superiority of our records and do not care to purchase a dozen in the first instance, send 7s. for 6, or 3s.9d. for three, and then come into our exchange system as above. The best proof that the "Exchange" Record is the best is the fact that no other record manufacturer dare make a similar offer to this. "Exchange" Records are British Made by British labour and will fit any phonograph and graphophone. Write to us without delay as we cannot undertake to keep open this offer on the same terms beyond the 20th. inst. Address :- The Indestructible Record Exchange Co. 23, Exchange House, 4. Castle Street Arcade, Liverpool."

4. Castle Street Arcade was also the address of H.T.Cramer Roberts and the Edison Bell Supply Company.

Later, in March, 1905, International Indestructible Records were advertised by the "SOLE AGENTS FOR ENGLAND, ALL DISTRICTS SOUTH OF BIRMINGHAM, AND SOUTH WALES", C.R.McKee & Co, 3, Newman Street, London W. and S.P.Ray, 67, East Street, Southampton. "WHOLESALE ONLY AND EXPORT - BEST LINE TO HANDLE - NO BREAKAGES - LESS CARRIAGE - MORE PROFIT. Send for catalogues and prices to either of the above firms." This advertisement indicated that William Paddon's "International Trading Company Sole Agency" had been reduced to North Wales, Birmingham and the area to the north. From the new agents, the 'Phono Trader and Recorder' received a letter listing some of the records available, of which two, A Bunch of Blackberries and Two Eyes of Blue, had been listed in 1903.

The appended list is not only of those records in the "Phono Trader" but has been augmented by others submitted by John Dales who not only provided the physical details of the records and their boxes known to him but indicates where there was an Edison release of the similar material.

The records to come from the International Indestructible Record Company, although very similar to those of the former manufacturer, now simply had plain "lead on" ends some of which were marked on the bevelled end with the initials "I.I.R.Co." These later cylinders, were packed in plain brown cardboard boxes, the board caps of which were impressed with "International Indestructible Record", which would be described as a 'label' and not the name of the Company. One copy of No.1717 carries the markings of both the former and latter Companies.

Catalogue numbers were given with the March, 1905, list, but again no names of Artistes. In the April edition of the 'Talking Machine News' it was said that the complete catalogue of International Indestructible Records from No.1 to the last records issued in February, 1905, was available from C.R.McKee & Co.

In spite of the opinion of many collectors that all International Indestructibles were duplications of Edison recordings I have some evidence of some original recordings by them. It is from Fred Vernon the singer of comic songs and light ballads, who was born c.1880. He began a Music Hall career at The Haymarket Theatre, Liverpool, appearing, so he said, in 1908, "as a not very successful conjurer." He tried singing instead and was a success. He moved to London in 1905. He tells us that before that date he had made his first recordings for the 'International Company of Liverpool' (but did not define which one).

Was it "purely coincidental" that Mr.H.T.Cramer - Roberts had, at the time of the founding of the International Indestructible Record Co., Ltd., a business in Brussels, in the same country that Edison had a record-making plant?

By way of a postscript I report that on 11th. January, 1910, Mr. Hugh Neville Bewley, a solicitor of 9. Harrington Street, Liverpool, an ex-shareholder in the International Phonograph & Indestructible Record Co. Ltd., took out a Summons on the Registrar of Joint Stock Companies for an Order, under Section 242 of the Companies (Consolidation) 1908 Act, that the Registrar should restore the name of the Company to the Register of Joint Stock Companies and that the said Company be deemed to have continued in existence as if the name had never been struck off.

The Summons was actually taken out by Sharpe, Pritchard & Co. of 12. New Court, Carey Street, W.C. agents for Payne, Fredsham & Bewley, who were the Solicitors for the Applicant.

A letter from the Registrar the next day said that he had been supplied with copies of the affidavits proposed to be filed in the matter but that he was unaware of the grounds upon which the applicant based his request for the restoration of the name. The Registrar pointed out that both the Receiver for the Debenture Holders and the Company Secretary had stated that the Company had not been carrying on any business nor was in operation and that the assets had been sold by the Receiver on 14th. July, 1904. The Company had therefore been dissolved under the provisions of Section 7 of the Companies Act, 1888 by Notice in the London Gazette on 19th. March, 1907. The Registrar also pointed out that the Applicant, according to the last returns of 1904, held but one share out of a total of 20,000 issued. So far as the name was concerned the Registrar had no objections to its restoration.

The summons came before Mr. Registrar Hood on 28th. January, 1910, who adjourned it to a judge in Court and it went before Mr. Justice Neville on 8th. March, 1910, who made no 'Order in Court' other than that Bewley, the Applicant, should pay costs to the Registrar. The object restoration of the Company to the Register was required for the purpose of a proper and valid assurance of some American Patents being made, it being alleged that an assignment of these Patents on 1st. January, 1905, was invalid. Mr. Justice Neville was of the opinion that the Patents did pass by the assignments mentioned. In view of this Opinion there was no necessity to restore the name of the Company to the Register.

It is evident from this that the Patents, having gone from the International Phonograph & Indestructible Record Company Ltd., in July, 1904, to the owners of the International Indestructible Record Company (whoever they were), were assigned to yet another party in January, 1905, just a few months before the records ceased to be advertised in the trade periodicals.

To summarise, International Indestructible records were manufactured by:-

- a). The International Phonograph and Indestructible Record Co., Ltd. which was commercially active from 16th. April, 1902, until 14th. July, 1904, the records being made under A.N. Petit's Patents. Address, 8. Cook Street, Liverpool.
- b). From 14th. July, 1904, to 1st. January, 1905, the record manufacture was the property of the person (Mr. Robert Foster ?) or persons trading as 'The International Indestructible Record Co.' who now owned the Patents. Address 8. Cook Street, Liverpool.
- c). The Indestructible Record Exchange of 23. Exchange House, 4. Castle Street Arcade, Liverpool, advertised indestructible records made by its patented process. The address of this firm was also that of Mr. H. T. Cramer Roberts, the ex-Managing Director of the original manufacturers.
- d). The last advertisements for International Indestructible records appeared in May, 1905, from agents.
- e). H. T. Cramer Roberts of 4. Castle Street Arcade and 9. Harrington Street, Liverpool, by

February, 1906, had been Managing the Universal Indestructible Record Co. which he said had been selling Indestructibles since 1903.

f). Mr. Hugh Neville Bewley, of 9. Harrington Street, Liverpool, attempted, in 1910, to have the name of the original Company restored to the Register of Joint Stock Companies.

Further research might be possible by investigating the details of assignment of the Patents which would not have expired until 1914 and 1915. Who were their last owners?

If there was a Liverpool Directory the owners of the International Indestructible Record Company may be revealed therein.

Advertisements from all three companies and Cramer Roberts might be found in local Liverpool newspapers.

Likewise, the Welsh language cylinder records, the 'Cambrian Records' of William Paddon, may have been advertised in Welsh language newspapers.

The listing below of International Indestructible Records has been compiled from the selections published in the 'Phono Trader' in 1905 (being a selection from a catalogue complete to February, 1905), plus records known to John Dales. Anyone having further 'Internationals' not listed here is requested to write to Mr. Dales at 49. Ashmead Drive, Rednal, Birmingham B45 8AB, who would also like to know of aural evidence of any seeming to be duplicated from Edison cylinders. He would particularly like a tape recording of 2594 'Whistling Rufus' played on an English concertina.....

INTERNATIONAL INDESTRUCTIBLE RECORDS, COMBINED LISTING.

Key to codes used:- = indicates record marked 'International Phonograph & Indestructible Record Co., Ltd. - Petit's Patents'

+ indicates a record marked 'International Indestructible Record Co.'

£ indicates a plain-ended cylinder.

'no filler' indicates record has no internal filler.

(Ed) indicates that a similar issue appeared on Edison cylinders

BAND REPERTOIRE

- | | |
|---|--|
| 5. 'Il Trovatore'(Verdi) Miserere | 6.The Liberty Bell March(Sousa)(Ed) |
| 7. 'Tannhäuser'(Wagner) Grand March(Ed) | 10.Under the double eagle,march(J.F.Wagner)(Ed)+ |
| 12.Messiah(Handel) Hallelujah Chorus(Ed) | 13.Lohengrin (Wagner) Bridal March (Ed) |
| 16.La Marseillaise (R. de .isle) (Ed)£ | 22.Fra Diavolo (AUber) Overture (Ed) |
| 24.Carmen(Bizet) Song of the Toreador(Ed) | 26.Tannhäuser(Wagner)Pilgrim's Chorus |
| 29.The Runaway Girl, selection (Ed) | 33.Tancredi (Rossini) Overture (Ed) |
| 38.The Geisha (L.Jones) Selection (Ed) | 41.William Tell (Rossini) Overture (Ed) |
| 42.El Capitan (Sousa) March (Ed) £ | 52.Belle of New York(Kerker) March (Ed) |
| 61.Merry Wives of Windsor(Nicolai)Overture.(Ed) | 62.The man behind the gun,march(Ed)= |
| 66.Manisot, march(Ed)= | 73.Russian Hymn (Ed)= |
| 78.Bunch of Blackberries,cakewalk | 80.Turkish Patrol (Michaelis) |
| 112.Mozart's 12th.Mass.Selection,'Gloria'(Ed) | 94. Forward March £ |
| 117.Maritana(Wallace) Selection (Ed)+ | |

VOCAL REPERTOIRE

- | | |
|--|------------------------------|
| 502. The Holy City(Adams)(Ed) | 533.Because I love You = |
| 506.Chin,Chin,Chinaman (The Geisha)L.Jones(Ed) | 507. Laughing song(Ed) |
| 512.The Beduin Love Song (Pinsuti)(Ed) | 513.Violets(Ellen Wright(Ed) |

- 518.Floradora(L.Stuart)In the shade of the Palm,522.Old Black Joe(S.Foster) w.banjo(Ed)
 526.Off to Philadelphia(B.Haynes)(Ed) 503.Whisper & Ishall hear =
 543.Kathleen Mavourneen(Crouch) (Ed) 546.Annie Laurie (Scott)(Ed)
 550.In Old Madrid (Trotiere)(Ed) 555.Rocked in the cradle of the deep(Knight)(Ed)
 566.Always (Bowers)(Ed)+ 569.All hail the power of Jesus' name(Ed)
 593.Different styles of singing(Ed)+ 615.Silver Slipper(L.Stuart)Two eyes of blue(Ed)
 660.Scissors to grind (Ed)+ 674.When father laid the carpet on the stairs(Ed)
 688.Stop Your Tickling Jock(Lauder) 689.Inverary(Lauder)
 751.Hiawatha (Moret)(Ed) = 755.Ora Pro Nobis(Piccolomino)
 764.The merriest man alive 770.Ave Maria w. violin obbligato(Ed)
 786.The Millers Daughter (Ed) 784.The recruiting sargent, with patter
 1516.The shirt waist band(Ed)no filler 1517.The larboard watch(Williams)(Ed) +
 1523.Far away (Ed) = 1654.Scotch Medley. A brass quartette
 VOCAL QUARTETTES, etc.
 1706.Farmyard Medley (Ed) = 1708.Floradora(L.Stuart)Tell me pretty maiden
 1717.Little Darling,dream of me(Ed) = and + 1722.The lost chord(Sullivan)(Ed)
 SPEECH
 1901.Dooley courts his girl 1902.Dooley taking the census
 BANJO.
 2005.The darkie's dream (Lansing)(Ed) = no filler 2006.The old folks at home(S.Foster)(Ed)
 2016.El Capitan (Sousa) march (Ed)
 VIOLIN REPERTOIRE
 2403.Cavalleria Rusticana(Mascagni)Overture(Ed) 2407.Spring song(Mendelssohn)(Ed)
 2408.Gems from Faust(Gounod)(Ed) 2411.Ben Bolt (Ed)
 INSTRUMENTAL REPERTOIRE
 2506.The last Rose of Summer(Moore)cornet(Ed) 2507.Stabat Mater(Rossini) Inflamatus. cornet(Ed)
 2593.Military Imitations - English Concertina 2594.Whistling Rufus(K.Mills)-English Concertina
 2602.Robert le Diable(Meyerbeer)clarionet(Ed) 2608.Rigoletto (Verdi) clarionet
 2701.Bluebird polka. piccolo (ed) 2704.Darkies' Jubilee(Ed)
 4258.Pretty as a butterfly. bells solo (Ed)+
 ORCHESTRAL
 5005.Whistling Rufus (K.Mills)(Ed) = 5024.Il Trovatore(Verdi)Anvil Chorus(Ed)
 5025.Cavalleria Rusticana(Mascagni)Intermezzo £.5056.Silver Slipper(L.Stuart) Selection
 5058.Over the waves, waltz (Ed) 5061.Pearl of the Harem
 5071.Dance of the songbirds (Ed) £

Of the above listing, 16 has the marking 27.5.4 and 5005 has 30/1/04 which could both be dates. Assuming duplication, Mr.Dales has been able to "apply" Edison recordings to many of the above as indicated by (Ed), but anticipates the almost impossible having the two makes of each selection together to compare aurally.

This writer agrees that the omission of the names of the Artistes from International records could indicate piracy..... (but not necessarily by omission from catalogues because Columbia went through a period of giving no names in lists or catalogues).

To sum up. The circumstances under which International Indestructible records were manufactured throughout their short life are still unknown. I am inclined to the view that the first 'Limited Company' records were manufactured and sold legitimately. I am a little doubtful about this being the case with the successive company(companies). I have found no evidence of Edison bringing litigation against any of the companies making or selling these records. Is any such evidence existing in Liverpool?

ON THE VICTOR TRADE MARK

by T. C. FABRIZIO



Fig.1. A Trade Card showing the changes in machine.

Emile Berliner, inventor of the Gramophone, registered the famous Nipper dog Trade Mark in 1900. It had come to him from the British Gramophone Company which had acquired Francis Barraud's original painting "His Master's Voice", showing the dog listening to the latest model of the day, the 'improved' Gramophone. Ironically, by the time Berliner had the opportunity to exploit the trademark (through Victor of Canada) the machine it pictured was obsolete, and his rights to produce it in the United States lost in a plethora of legal squabbling. Eldridge Johnson, who had manufactured parts for the Gramophone and added many improvements, inherited Nipper along with Berliner's erstwhile monopoly.

It took Johnson a while to commence identifying all his Victor Talking Machine (registered 1901) products with the dog symbol, hence, a period known to collectors as 'pre dog'. Perhaps this was because his exact legal position in the struggle between Berliner and Zonophone et alia was as yet unclear. As well, the machines he first produced were virtually identical to the 'improved' Gramophone of the trademark, which was widely associated with Berliner and not with Johnson. Charges, counter-charges, threats and bursts of self-righteous rhetoric were rife in the magazine advertisements of 1900. The early Victor record labels were adorned not by Nipper, but by a ridiculous quasi-legal statement. Yet, Berliner finally made formal arrangements with Johnson for the use of the fundamental patents, and received the championship of Victor's Canadian branch. Now, it seems, Johnson felt at liberty to begin the insinuation of the trademark into the commercial consciousness of America.



Fig. 2. 'Pre-Dog label with cleverly worded "warning".

he may have desired to underwrite Victor's authenticity as a pioneer in the field. The bas-relief sculpture of the Nipper trademark, fashioned in 24 carat gold, which awed visitors to the 1904 St. Louis Exposition, depicted a different machine than the Gramophone of 1898. The machine shown is clearly closer to the type which Johnson produced AFTER his initial break with Berliner' in 1900; probably the Type 'B'. Though similar enough to the Berliner enough not to arouse the notice of the casual observer, it had the word 'Victor' emblazoned on the side of the case, along with several other notable discrepancies. The reproducer is the Victor 'Concert' style. The elbow is of brass and threaded, characteristic of early Victors. The tone arm is the Victor type, clearly distinguishable from Berliner's. The starting mechanism is that of a later design. Lastly, the case bears a modest amount of carving around the bottom moulding, such as Berliner never had. All this is discernable from a magazine advertisement showing the model, and undeniable from a colour trade card of the same period. The

accuracy of this depiction is questionable, since the threaded brass elbow did not come until after the vertical crank arrangement had been abandoned. Johnson may have put it out in 1900, but, more likely it is a figurative hybrid, embodying later Victor improvements

Nipper and his Gramophone were large and well defined on the first labels to display them. Though the characteristic gold on black motif was kept through the years, the label (subsequently, the size and definition of the trademark) shrank considerably by 1930. Nipper remained intact in appearance until he was sadly banished by RCA recently, but his Gramophone partner underwent a curious change.

By 1904 Johnson had built the Victor Company into a prosperous concern. His original reticence towards using a picture of the Gramophone had been left behind with the quaintly out-of-date machine it portrayed. The new Victor machines were a vast improvement, yet now, it would seem, he wished to substantiate his claim that all Berliner's Gramophones had been made in his shop, a boast which had been pushed as an early selling point. Again,



Fig. 3. Size & prominence of trademark on the early label.

with sufficient of the Berliner left in to blend with the original trademark. The point is clear: Johnson was taking the Berliner out of Berliner. For whatever reason, the transformation was short lived, and soon the original Gramophone began to reappear. The change was never fully reflected on the record labels. It took the form of the superimposition of the designation, "Victor" on the side of an otherwise unchanged Berliner, in place of the starting mechanism. This may be seen beginning with the so-called 'Grand Prize' single sided discs. Sometime in the teens the word disappeared and the side of the case was blank until Berliner starting mechanism was finally replaced.

The reason for this brief episode of Chauvanism remains subject to conjecture. I have offered mine. It would seem to lie in the desire to reinforce Johnson's role as an innovator over Berliner's. May it suffice to say, they might neither have been anything without each other. Fig.5.below shows a 'Monarch record & one of 25 years later demonstrating shrinkage of the label size.

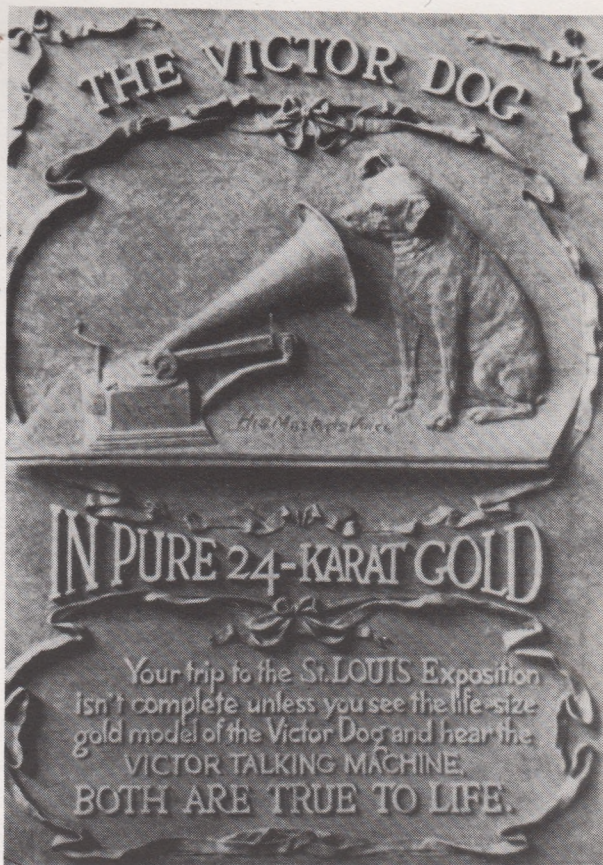


Fig.4. Advertisement showing the altered machine.



EDISON DISC MASTERS BY RAYMOND WILE



Part 14. Continued from page 207
of 'Talking Machine Review' No.30, June, 1974.

(Note: Serial numbers 1413 to 1417 inclusive were recorded in London, April and May, 1913 by A.F. Wagner. They were received at a different time than 1403 - 1412.)

London	1413	John Anderson my Jo	Violet Openshaw
London	1414	There's a green hill far away	Violet Openshaw
London	1415	Manon - Je suis encore	Marguerite Sylva
London	1416	Pagliacci - Ballatella ('blasts')	Marguerite Sylva
London	1417	Faust - Air des bijoux ('blasts')	Marguerite Sylva
	1418	TRIAL G	Patrick Hughes

(Note: Serial numbers 1419 to 1928 inclusive were recorded in London, July 1913, by A.F. Wagner)

(In the Autumn of 1913 the practice of indicating takes was changed and letters were used. Since the July group was probably processed in that period the takes would show this. I am therefore listing the takes by the letters even though they would have been recorded as "Specials".)

London	10" 1419,A,B	Murmelndes luftchen	Jacques Urlus
		Scheduled for 83021. There is a test of A on ED26	
London	10" 1420,A,B	Sehnsucht	Jacques Urlus
		Scheduled for 82020 but finally rejected	
London	10" 1421,A,B	Meistersinger - Am stillen herd	Jacques Urlus
		Scheduled for 83011? Finally rejected	
London	10" 1422,A,B	Lohengrin - Abschied	Jacques Urlus
		Scheduled for 83017	
London	10" 1423,A,B		
London	10" 1424,A,B	Zauberlied	Jacques Urlus
		Scheduled for 83012. Finally rejected	
London	10" 1425,A,B	Ständchen	Jacques Urlus
		Scheduled for 83016. Finally rejected	
London	10" 1426,A,B	Africanerin - O Paradis	Jacques Urlus
		Scheduled for 83033	
London	10" 1427,A,B	Die Wanderer	Jacques Urlus
London	10" 1428,A,B	Cavalleria Rusticana - Siciliana	Jacques Urlus
		Scheduled for 83009. Finally rejected	
London	1429	TRIAL Angels guard thee	Patrick Hughes
London	1430	TRIAL Snowy breasted pearl	Edward Davies

(Note: Serial numbers 1431 to 1434 inclusive were recorded in London, September, 1913, by A.F.Wagner)

London 10"	1431,A,B	Iris - Io pingo	Carmen Melis
London 10"	1432,A,B	Io son l'amore (Tosti)	Carmen Melis
		Accepted. There is a test of A on ED27; B on ED 28 & ED29	
London 10"	1433,A,B	Gioconda - Suicidio	Carmen Melis
		Accepted. There is a test of A on ED36; b on ED27 & ED30	
London 10"	1434,A,B	Otello - Ave Maria (Verdi)	Carmen Melis
(Note: Serial numbers 1435 to 1452 were recorded in London, October, 1913, by A.F.Wagner)			
London 10"	1435	Mattinata	Mme. Stoklen d'Onyszkiewicz
London 10"	1436	Giula - Melodia (Denza)	Mme. Stoklen d'Onyszkiewicz
London 10"	1437	Notte sul mare Gondoliera	Mme. Stoklen d'Onyszkiewicz
		rejected by Mr. Edison	
London 10"	1438	Aspiration	Mme. Stoklen d'Onyszkiewicz
London 10"	1439	Maria, Mari	Mme. Stoklen d'Onyszkiewicz
London 10"	1440	Amoreuse (Berger)	Mme. Stoklen d'Onyszkiewicz
London 10"	1441	Ave Maria (Intermezzo: Cavalleria Rusticana)	Mme. Stoklen d'Onyszkiewicz
London 10"	1442	Serenata Napolitana (Costa)	Mme. Stoklen d'Onyszkiewicz
London 10"	1443	Aime-mois - Mazurka (Chopin)	Mme. Stoklen d'Onyszkiewicz
London 10"	1444	Ja li w pole da nie trawuschkabyła	Mme. Stoklen d'Onyszkiewicz
London 10"	1445,A,B	Manon Lescaut - In quelle trine	Maria Labia soprano
London 10"	1446,A,B	Cavaleria Rusticana - Voi lo sapete	Maria Labia
		rejected by Mr. Edison	
London 10"	1447,A,B	Ave Maria (adapted to 1st. prelude of Bach)	Maria Labia (in Latin)
London 10"	1448,A,B	Maria, Mari	Maria Labia
London 10"	1449,A,B	Tosca - Visi d'arte	Maria Labia
		rejected by Mr. Edison	
London 10"	1450,A,B	Pagliacci - Ballatella	Maria Labia
London 10"	1451,A,B	Traviata - Addio del passato	Maria Labia
London 10"	1452,A,B	Seconda Mattinata	Maria Labia

Issued on 82037. I have only found a D take - is it possible that it is mislettered. Test of D on ED32

(Note: With serial number 1452 this special series was discontinued and the Foreign recordings were inserted as received. The next London group will be found at serial number 2746.

The next regular serial number is 2000.

In 1920 the Edison, Columbia Street Studios at West Orange began using a numbering block beginning at serial number 1500 for dubbings and local "live" recordings. This block was abandoned with serial number 1585, 6th. October, 1922, and the next Columbia Street recording may be found at serial number 8700.)

O U R I L L U S T R A T I O N S

We are lucky to be able to bring you a reprint of the 1906 catalogue of the short-lived Pantophone company of Paris, which also issued records, but I have not seen any. I wonder whether the Pantophone actually made its own 'machines' or imported them from Switzerland and Germany for I see similarities! The Beka and Edison (if space permits) adverts are from Germany, December, 1905. The John McCormack records were issued during the second half of 1910.

RUSSIAN L.P. RE-ISSUES OF 78rpm RECORDS BY
"GOLDEN AGE" SINGERS.

B.BATTRICK

The Russian record organisation Melodiya has re-issued a number of records of great singers, of which I have written in these pages of the Shaliapin issue. Incidentally, the sets are marked in the catalogue as available to order only and not generally for export otherwise.

First in importance are the two 3-twelve-inch record sets of early Russian singers, containing a wealth of treasure for the collectors. Most items are sung in Russian irrespective of the language in which they were written. The bulk of the originals are taken from Berliner, G&T and Zonophone. The pamphlets accompanying the sets are in Russian but a little intelligent thought and detective work soon enables one to translate titles and singers. Except in the case of unfamiliar works, for the titles of arias are not given, for instance, Tchaikovsky's "Guardman" or Verstovsky's "Askold's Tomb".

While agreeing that no LP copying can equal an original in perfect condition, I am sure that most would agree that an LP re-issue is better than no disc at all... Hence a few notes.

With these two sets I will first mention the singers and then some items which, to me seem outstanding. The first set contains the singers N.J.Panina, M.B.Chercasskaya, L.Lipovska, E.Bronskaya, M.Davidova, A.Neshdanova, =sopranos. N.F.Lejen, V.Petrova-Evantreva, =mezzos. N.Figner, I.V.Ershov, I.M.Klementov, M.K.Makskov, A.Labinski, N.A.Bolshokva, I.A.Altchevsky, A.M.Matveev, J.C.Yushin, V.Damaev, D.Smirnov, E.Vitting, M.N.Karakash, L.Sobinov, = tenors. J.V.Tartakov, D.I.Kamionsky, I.V.Griunov, G.Baklanov, = baritones. V.I.Kastorski, N.A.Shevelev, V.R.Petrov, G.A.Bosse, L.Sibiriakov, F.Shaliapin = basses.

Transfers are quite acceptable, as far as I can judge recording speeds sound correct and good copies have been used. Only on two or three items does surface noise seem a little excessive. Treble cut does not seem to have been resorted to and there is hardly any blasting. Slight echo has been added, however, with the dubious idea of enhancement but in fairness, this has been done with restraint.

The following strike me as being especially worth mention: Ershov in an aria which I cannot identify - from a Meyerbeer opera; Kastorsky sings a very fine Miller's aria from Russalka, Labinsky sings an aria from Askold's Tomb (Verstovsky) which antedated 'A Life for the Tsar' by a year. This is followed by an aria from 'The Demon' Shevelev. The highlight of side two is Petrova-Evantreva singing 'Stride la Vampa (Trovatore)', (but unfortunately this is an item with rather more surface noise); Lipovska sings beautifully an aria from 'Snow Maiden'. On side three Damaev sings a hauntingly beautiful aria from 'The Maid of Pskov' and another from Tchaikovsky's 'Guardman'; and I enjoy Baklanov's very good 'Eri Tu' (Ballo in Maschera). The side ends with the beautiful, if a little unsteady, voice of Eugenia Bronskaya in 'Estrano - Ah Fors - Sempre Libra' (Traviata).

Both unusual and again beautiful are 'O give me oblivion' (Dubrovsky) and 'Romance of the young gipsy' (Aleko) sung by Smirnov. He is joined by Davidova in the 'Fountain Duet' (Boris Godunov). Side four ends with Sibiriakov in an aria from an unidentified (by me!) opera by Halevy.

Side five is devoted to Sobinov and Neshdanova. Sobinov's gives a beautiful performance of Nadir's Romance (Pearl Fishers) and the love duet from the same with Neshdanova. 'Mein lieber Schwan' and 'Das süsse Lied' with Neshdanova (Lohengrin) are good, though sound a little strange in Russian. Neshdanova sings the 'Waltz Song' from Romeo and Juliet and Alabier's 'Nightingale'.

The last side afford's six examples of Chaliapin's art - 'Luchinushka', Tchaikovsky's 'I bless you forests', of 1924, never on HMV 78's; 'They guess the truth' & 'Now I am alone' (Life for the Tsar); One day at Eve (Boris Godunov) and 'Through the airy ocean' (Demon). The catalogue numbers for that Volume is D014921 - 6, (each side having an individual number).

Volume II contains more plums for my money! I'll list the singers first. M. Mei-Figner, L. Lipovska, E. Popova, E. Bronskaya, M. Vuznetzova, V. de Lutze, F. Litvinne, = sopranos. E. Zbrueva, K. Tugarinova, G. Nikitina, E. Petrova-Evantreva, = mezzo-sopranos/altos. N. Figner, A. Labinsky, V. Damaev, A. Davidov, D. Smirnov, = tenors. M. Karakash, M. Bocharov, M. Maksekov, = baritones. K. Zaporajetz, L. Sibiriakov, = basses.

You will have noticed that some of these singers were featured in Volume I. Figner sings an attractive aria from Tchaikovsky's 'Guardman' and 'Vesti las Giubba' with recitative (Pagliacci)..... I omitted to mention that he sings 'E Lucevan le Stelle' (Tosca) in Vol. I., a fascinating voice. His wife sings the lullaby from 'Harold' (Mopravnik) which blasts a bit. Zaporajetz sings a splendid 2-disc 'Pif Puf' (Huguenots) with orchestral accompaniment in his fine black bass. The last four items on side one are by Andrej Labinsky, a good tenor, not quite in the Sobinov/Smirnov class, he sings arias from Demon, Sussanin, Igor and Onegin.

Side two opens with Sibiriakov singing 'In diesen heiligen Hallen' (Zauberflöte) and 'Leb' wohl' (Walküre), both good, especially the former, after a slight difference of tempo between singer and orchestra. Lipovska sings 'Caro Nome' (Rigoletto) and 'Una Voce' (Barber) very charmingly, if not quite the child like quality of a Galli-Curci. This side ends with three fine items by Davidov from Sadko, Russalka and The Maid of Pskov.

Side three includes the beautiful voice of Bronskaya in an aria Lif for the Tsar and a haunting aria from Ivanovi Zabava.

The highlights from side four are a beautiful soprano aria from Life for the Tsar by Nikatina and Prochi's Variations by de Lutze. Side five opens with the rich creamy contralto of Eugenia Zbrueve in an aria from 'Life for the Tsar and Seguidilla, Habanera and Air des Cartes (Carmen). The last two bands on this record are devoted to two of the French Odeons de Luxe of 1907 of Felia Litvinne... Tacea la notte and Di tale amor (Trovatore) sung in French, and to my ear sound slightly better than the Fonotipias on HMB 10 in the Historic Masters series. On the last side Petrova-Evantreva sings an unusual aria from Tchaikovsky's 'Joan of Arc' an aria from Khovantschina, the Chanson bohème (Carmen). The Khovantschina is an especially attractive piece. The set ends with four Smirnov items; 'Indian Guest' (Sadko), Di Mie bollenti (Traviata), 'In your house' and 'Whither have you gone?' (Onegin). All very fine.

The catalogue numbers for Volume II are D 02637-42.

Under the title of 'Masters of Bel Canto' are two sets of five ten-inch records. The first contains only acoustic records, while the second, with one exception, only electricals.

As might be expected, these contain mostly examples by Italian singers, though I was surprised to note no singers of French origin. The first set is comprised mainly of G&T's but with a few Fonotipias and Victors. Singers in Volume I are sopranos, A.Patti, C.Joanna, M.Moscisca, M.Sembrich, A.Nielsen, N.Melba, M.Galvany, L.Tetrazzini, C.Boninsegna; Altos, L.Kirkby-Lunn, M.Gay; Tenors, F.Tamagno, A.Paoli, F.Constantino, F.Marconi, G.Anselmi, A.Bonci, E.Caruso; Baritones, M.Battistini, T.Ruffo, M.Sammacco, A.Magini-Coletti, P.Amato; Basses, F.Navarini, F.Coradetti, A.Didur.

The two oldest recorded voices are heard on the first side. Patti sings *Casta Diva* (Norma), Tosti's 'La Serenata' and the unpublished 'Il Bacio'. Quite good surfaces and very creditable performances for a soprano of her age. Tamagno some ten years younger sings 'Esultate' and 'Niun mi temo' (Otello) and 'Roi du ciel' (Prophète), Navarini's 'De son Coeur' (Mignon) and 'Lasst Mich' (Martha), rare pianoforte accompanied Fonotipias being extremely fine. The Battistini's of 1911 and 1912 are 'Cruda Fenestra' (Lucia), 'Pourquoi' (Werther), 'Je te binis' (Tell), 'Pieta rispetto' (Macbeth) and 'Ommia Gilda' with Moscisca (Rigoletto). The surface of the Werther is not as good as the others. De Lucia and Coradetti give us a very good 'Cheti, cheti' from Don Pasquale, one of the best of operatic comic duets. MThe Spanish Maria Gay is predictably better in the 'Chanson Boheme' (Carmen) than in 'Mon Coeur' (Samson). These are sung in original French. The Polish Adam Didur sings a good 'Infelice' (Ernani) and 'Ave Signore' (Mephistopheles). Amato's 'Largo al Factotum' ranks with the best. I must confess that Melba is not one of my favourite singers, but her 'Care Nome' (Rigoletto) is one of the best transfers to LP which I have her of her. Marconi's 'Tu che a Dio' (Lucia) and duet with Galvany 'Vieni vieni' (Puritani) are very good. There is no blasting, but the surfaces are rather obtrusive. The latter's 'Una Voce' (Barber) is also enjoyable even if she sounds as if the recording engineer pinched her at appropriate moments (in appropriate places!?!). Anselmi sings 'Songo ware' (Pasquale) and 'Parmi veder' (Rigoletto) on rather worn Fonotipias. Tetrazzini is extremely satisfying in 'Saper vorrest' (Ballo) and 'Je suis Titania' (Mignon). Boninsegna's 'Voi lo Sapete' (Cavaleria Rusticana) is, I'm inclined to think, her American Columbia of 1909. A lovely voice but rather a poor surface. Ruffo sings 'Pescator affondo' (Gioconda), 'O vin dissipe' (Hamlet) and 'Per me giunto' (Don Carlos) are all very fine.

Unfortunately middle and late period Caruso's were chosen for this collection. Good as they are, I think earlier examples would have been preferable. They are 'Ah mon sort' (Nero) 1917 in French, 'Ah la paterna' (Macbeth) 1916, 'Le minaccie' (Forza) 1911, and 'No Pagliacci' of 1910. Catalogue numbers of this volume are D20771 - 80.

The recordings in Volume II are all HMV, Victor or Columbia. Here is a list of the singers. Sopranos, C.Muzio, M.Caspir, L.Bori, R.Ponselle, T.dal Monte, M.Caniglia, G.Bezanzoni; Tenors, R.Zanelli, F.Merli, M.Fleta, A.Cortis, A.Pertile, G.Martinelli, T.Schipa, B.Gigli; Baritones, B.Franci, A.Granforte; Basses, N. de Angelis, E.Pinza.

This set opens with a side devoted to Otello. Franci sings 'Era la notte' and Iago's Credo. Renato Zanelli in his most famous role sings 'Dio! mi potevi' and 'Niun mi tema'. Muzio sings 'Ah non creda' (Sonnambula), 'Casta diva' (Norma) and the Love Duet (Otello) with Merli all from her Italian Columbias of 1935. De Angelis' 'Hier im irdischen Iammertal' (Freischütz) and 'La Calumnia' (Barber) are splendid - the former being in Italian. The Czech tenor Marcello Cortis is very lyrical in 'Parmi veder' (Rigoletto).

The beautiful voice of the Spanish soprano Lucrezia Bori is heard on three Victors of the late 1920's, 'Connais tu le pays?' (Mignon) in French, 'Si mi chiamono Mimi' (Bohème) and Varney's song 'Valse d'oiseau', in French. All exquisite jewels in quiet transfers. Pinza's

case is rather surprising, the 'O tu Palermo'(S.Vespers) of 1927 is very fine, but why choose the wartime American Columbia 'Ha wie will ich triumphieren(Entführung) made when he was past fifty? It's pleasant but..... Ponselle sings 'Pace,pace(Forza) and 'O terra addio(aIda) with Martinelli and chorus. Martinelli's solo is 'Amor ti vieto'(Fedora). The pre-electric comes next. It is Toti dal te singing beautifully 'Una Voce'(Barber) of 1924. She also sings 'Spargi d'amaro' and the oft dubbed duet with Schipa 'Tornami a dir'(Pasquale). Schipa's solo is 'Ecco violente' and 'Si il mio nome'(Barber).

The last side is devoted to Gigli who sings 'De miei bollenti(Traviata),'Tombe degl'avi' and 'Tu che a Dio' with Pinza (Lucia). These are c.1927. With Caniglia we have 'Un di felice' (Traviata) made in 1939 in which he sings with commendable restraint.

The catalogue numbers of this set are D26789-98.

In addition to the records I have written about above the following have been reissued:- A boxed set of Shaliapin, 2-LP set of Sobinov, and single LP's of Neshdanova, Damaev, Smirnov, Lipovskaya. There are issues by "western" singers too,e.g.Caruso, McCormack etc.

BOOK REVIEWS

E.B.

The irregular appearance of this magazine during this year caused by my own virtual absence through the summer and early autumn has meant that this review of Allen Koenigsberg's latest excellent reprints is long overdue.

As with Mr.Koenigsberg's previous publications these three are impeccably printed and the quality is first-class. The half-tones are crisp and the legend is clean.
(We give the publisher's reference numbers.)

No.20. The Bettini 1902 catalogue of Phonographs and Supplies. This has forty pages of Edison

Columbia and Bettini apparatus, micro-reproducers, arms for all types of phonographs. We may read a brief history of the phonograph, and amusingly there is a comparison between the phonograph & gramophone... leading up to Mr.Bettini's contribution to the scene... that of refinement. Printed on art paper in black and red, with silver-on-brown cover. Price \$4.95. Many illustrations.

No.21. EDISON COIN-SLOT PHONOGRAPH CATALOGUE, 1906. Any type of coin-slot phonograph or gramophone is uncommon in Britain, where they must obviously did not find favour. 20 pages showing the Windsor,Eclipse, Acme,etc.etc. Some were electrically driven, others by spring. There are descriptions of each machine, details of accessories. Many illustrations, with a picture of a 'Gibson Girl' on the front listening to a coin-slot phonograph through earpieces. Price \$3.95

No.22. EDISON SPEAKING PHONOGRAPH INSTRUCTIONS. This is an 8-page booklet originally published in 1878 and must surely be the earliest piece of phonographia reprinted, or possible to be reprinted, if one excludes newspaper accounts. These are instructions for the tinfoil phonograph, with illustrations and directions, which as one reads obtains a better impression of the tinfoil machine. For a start, I was startled at its weight of 75 pounds! The foil weighed 30 sheets to the pound.... but I give too much away. It is interesting reading. Price \$2.00.

I can thoroughly recommend the purchase of these for one's collection of printed matter related to the hobby. It is so well produced.

WANTED

MORE ARTICLES FOR THE TALKING MACHINE REVIEW

RESEARCH — INTERNATIONAL ZONOPHONE

We can now give a list of our blanks in our listing of (pre-Gramophone Company) Zon-o-phone (Zonophone) records. We are confining this present list of blanks to those records sold outside the United States. They started life with a black label with gold lettering. A very few were etched. Other languages were used so one may have Zon-o-phon(e) Schallplatte, Disque Zon-o-phone, Disco Zonophono, Disco Zonofono, Disque Royale, Disco Reale. Later, some labels changed to light blue, dark blue, orange. The lettering in some cases became silver. We know cyrillic script was used for Russia, parts of what is now called Yugoslavia, and Bulgaria. We have not seen Turkish, Egyptian or Scandinavian records. Some of the records received green labels in the short while they were kept in catalogue by The Gramophone Company. Some were made into double-sided records with, sometimes, Gramophone Company numbers quite unrelated on one side, and old Zonophone numbers on the other. You may even find these double-sided records with different coloured labels each side! These irregularities appeared towards the end of their existence. The name Zonophone is not always hyphenated. Study the 'blanks' then your records. If you have one in any form or language with these numbers, please let me know. I suspect that many relate to South America, eastern Europe, and around the Mediterranean.... but not exclusively. Remember it really was an international company.

7-INCH DIAMETER = 90, 93, 98, 109, 124, 126 to 353, 359, 392, 440, 445, 447, 450, 452, 467, 468, 479, 518, 521, 524, 571, 572, 596, 599, 600, 605, 623, 624, 629, 637, 638, 710, 723, 745 to 755, 763, 779 to 945, 992, 993, 994, 1009, 1021, 1023, 1032, 1038, 1045, 1046, 1051, 1054 to 1059, 1061, 1085, 1086, 1093 to 1097, 1099, 1100, 1106, 1109, 1115, 1135, 1182, 1186, 1216, 1277, 1282, 1366, 1371, 1372, 1423, 1424, 1427, 1429, 1431, 1433, 1436, 1437. High numbered series:— 10000 to 10054, 10058, 10083, 10101 to 10141, 10151 to 10161, 10171 to 10215, 10222 to 10519, 10673, 10679, 10684, 10698, 10705, 10708, 10723, 10724, 10729, 10733, 10740, 10741, 10742, 10747, 10750, 10757, 10762, 10764, 10766, 10780, 10787, 10791, 10792, 10795, 10798, 10820, 10846, 10871, 10872, 10875, 10893, 10895, 10908, 10951, 10958, 10967, 10996, 11011, 11020, 11035, 11051, 11059, 11087, 11101, 11102, 11104, 11111, 11186, 11204, 11214, 11234, 11249, 11264, 11269, 11298, 11320, 11347, 11361, 11366, 11369, 11375, 11388, 11393, 11408, 11409, 11433, 11445, 11447, 11455, 11461, 11466, 11469, 11477, 11478, 11480, 11493, 11501, 11564, 11594, 11613, 11615, 11630, 11634, 11636, 11755, 11792, 11813, 11837, 11865, 11882, 11894, 11896, 11901, 11903, 11904, 12032, 12111, 12114 to 12117, 12161, 12211, 12292, 12306, 12309, 12310, 12311, 12314, 12315, 12317, 12318, 12321, 12327, 12329, 12331, 12332, 12335, 12336, 12338, 12341, 12343, 12345 to 12349, 12355, 12356, 12361, 12364, 12366, 12389, 12398 to 12499, 12596 to 12621, 12625, 12627 to 12633, 12635, 12637 to 12657, 12660 to 12678, 12687 to 1269, 12692 to 12703, 12705 to 12711, 12712, 12714, 12715, 12718 to 12730, 12737 to 12748, 12754 to 12783, 12787, 12788, 12789, 12792, 12793, 12805, 12806, 12807, 12811, 12812, 12838, 12844, 12855 to 12858, 12864, 12869, 12877, 12888, 12902, 12913, 12916, 12918, 12920, 12921, 12922, 12926, 12928, 12929, 12930, 12933, 12934, 12937, 12938, and on to 13064, which latter is the highest number so far listed and it is a Rumanian artiste. There may be a few higher than 13064.

THE NAMES OF THE ARTISTES ARE REQUIRED for the following 7-inch 'Disco Zonofonos' for which I have only the titles of the selections performed:— 10645 to 10648, 10659, 10697, 10713 to 10719, 12337, 12339, 12367, 12368, 12370.

10-INCH DIAMETER = X58, X60, X71, X75 to X142, X148 to X161, X164 to X173, X231, X238, X239, X269, X272, X277, X286, X317, X329, X336, X343, X344, X350, X351, X354, X381, X419, X449, X453, X477, X482, X484, X492, X495. X1000 to X1023, X1031 to X1067, X1073, X1074, X1087, X1100, X1138, X1144 to X1149, X1152, X1169, X1209, X1253, X1254, X1255, X1298, X1307, X1308, X1320 to X1465, X1467 to X1493, X1501, (see overleaf)

International Zonophone - continued.

X1507, X1515, X1517 to X1520, X1558, X1560, X1562, X1565, X1569 to X1575, X1587, X1589, X1590, X1593, X1599, X1607, X1612, X1613, X1620 to X1625, X1660, X1821, X1851, X1868, X1872, X1873, X1874, X1878, X1881, X1885, X1906, X1907, X1908, X1912, X1916, X1921, X1923, X1928, X1929, X1932, X1928, X1941, X1950, X1957, X1991, X1995, X1997, X2010, X2013, X2020, X2037, X2046, X2052, X2053, X2069, X2077, X2078, X2092, X2093, X2105, X2106, X2119, X2121, X2122, X2124, X2125, X2126, X2176, X2189, X2190, X2192, X2194, X2195, X2197, X2197, X2199, X2200, X2201, X2203, X2207, X2210, X2217, X2218, X2219, X2221, X2222, X2223, X2225, X2226, X2227, X2229, X2231, X2232, X2233, X2236, X2239 to X2252, X2254, X2262, X2263, X2264, X2270, X2275, X2280, X2286, X2288, X2294, X2297, X2304, X2310, X2312, X2314, X2315, X2316, X2331, X2332, X2335, X2361, X2371, X2373 to X2504, X2509, X2513, X2514, X2517 to X2520, X2536, X2538, X2540, X2548, X2549, X2558, X2559, X2560 and ANY numbers IMMEDIATELY HIGHER than X2567.

But, please remember that our requirements in this 10-inch diameter series will have X-four digit numbers. (We do not require X-five, or, X-six digit numbers which were Gramophone Company material).

Please send all details to Ernie Bayly, 19. Glendale Road, Bournemouth BH6 4JA, England.

I should also like to borrow, or receive photostat copies of, Zonophone catalogues prior to, or just after the purchase of the Company by The Gramophone Company. Also, Zonophone material may be found in catalogues of dealers. e.g. a Mr. Baida (or, Hors Pierre Baida) of Cairo, whose catalogue could be in French and, or, Arabic. There should be similar catalogues for dealers in Turkey, Greece and other territories at that time in the Turkish Empire, or the Austro-Hungarian and Russian Empires. (Look at your old maps & you'll see what I mean). I know also that International Zonophones were on sale by agents in Brazil, particularly Rio de Janeiro, and Argentine. These same dealers sold Edison cylinders, so there ought to be in existence their catalogues showing both products, possibly within the same covers! Please look at any Zonophone in your collection irrespective of its label colour and even if it is double-sided for it may contain just the news we need. The foregoing looks like a big blanks list.... but it was a BIG catalogue, and I know about 70% of it already. I hope readers will make the effort to help complete the listing, I have had good fortune and wonderful response to arrive at this position. We are speaking of the era to around 1904/5.

Research - ODEON

The 10-inch and 10³-inch diameter Odeon Records with catalogue numbers prefixed O or RO (Royalty Odeon) are now known to have a range from 01 to at least 0887 and it is thought that the series extends a little beyond that, although it is unlikely that 01000 was reached. The remaining 'blanks' are 0100, 0108, 0637, 0694, 0832, 0846, 0884. The remaining blanks for the X or RX (Royalty Odeon) are X95, X102, X103, X109, X110, X113 and any higher.

H.M.V. 'C' Series

The assistance from readers of this magazine has helped towards the completion of a catalogue of the H.M.V. C series of records which is expected any day now from the Oakwood Press. Compiled by Michael Smith and Frank Andrews, its publishers have priced it at £4. 50. Anticipating a large demand for this new book we have placed a large advanced order with the publishers so you may order now with confidence that you will be supplied. It is hoped that we shall have received our supply by the time you read this. For those who may be unfamiliar, the C-series was the longest-running H.M.V. series and was the 12-inch plum label series containing many interesting items of all categories of music, and speech.

Mr. Edison's Great Joke

(Extracted from 'Answers' 28th. February, 1891.)

THE MOST OUTSTANDING FEAST IN THE HISTORY OF STRANGE REPASTS

Mr. Edison is a strange man, and his practical jokes are not the least curious of his many scientific pranks.

His latest humorous essay was an electric dinner party given in honour of the members of the club which is composed of admirers of the great Benjamin Franklin.

The dinner was held at Edison's factory, and the chair was taken by a life-size wax model of Franklin dressed just as he looked one hundred and fifty years ago. It was a figure that moved and SPOKE. A phonograph was concealed in the interior of the model, and Benjamin Franklin every now and then gave forth one of his famous axioms.

The laboratory had been transformed from its workday appearance as if by magic. In the centre of the room there was a long, narrow table, the ordinary work-bench of the place, covered with snow-white nappery, and adorned with what looked like luscious fruits, fresh flowers and sparkling glass. Some of the fruit and flowers were real enough, 'twass certain, but what was true and what was artificial would have taken Solomon to ascertain.

The guests sat down and were served with the first course. There was no chef employed. It was cooked by electricity, and in fact so was everything, down to coffee which was made over wires.

The diners had no sooner got their teeth into samples from a deliciously stewed dish of oysters, when bang! Out went the incandescent lights and darkness reigned.

Then there appeared out of the shadows a couple of

HIDEOUS GRINNING SKULLS.

Their eyes shone fire, their mouths shot forth flames. Their jaws moved with a snapping like a crocodile's, and from their invisible throats there came forth two sepulchral voices in unison:

"As ye are now so once were we;
As we are now so ye shall be."

It was a pleasing appetiser. Mr. Edison had, as if by magic, brought them out of space somehow, and had, by the subtle use of a battery and a phonograph, made eyes gleam where in reality only sockets were, and their fleshless jaws move as if alive. Mr. Edison has a friend who has a deep bass voice which seems to issue from his feet, and he it was who was pressed into service for the manufacture of the phonographic sound. Of course, every man had a good laugh at his neighbour. But the apparition of the grinning, speaking skulls, one of which in life had been detached from its body by the guillotine, was ghastly in the extreme. It was a sort of the old Egyptian "mummy at the feast."

The lights were turned up again and another course was introduced. All unsuspecting, the various guests began to enjoy the viands cooked by electricity.

But with Benjamin Franklin at the table there was small chance for sybaritic enjoyment of the meal. He sat smiling an oily, benignant smile, when suddenly there issued from his waxen gullet the following sententious maxim-

"A fat kitchen makes a lean will: if you would know the value of money try to borrow some."

And all the time the old philosopher sat there smiling, imperturbed. It was a mean trick for the frugal old philosopher of colonial days to play on the degenerate pleasure-loving scion of the present time.

So the dinner went on. In the midst of it suddenly there burst forth from the phonograph the sound of a delicious voice. It was Mme. Adini's, of the Grand Opera in Paris. She sang a few notes and then suddenly there merged into hers the deep notes of a rich basso. That was Melchisedec's. Together they were pouring forth the inspiring music of the 'Marseillaise'.

Next there came the booming of a cannon, the thrilling notes of a bugle solo, with its echoes against the buildings of Paris, and finally a man's voice again making a graceful little address. You could hear the plaudits of the crowd, the "all hail" of a populace which was crying out as with one voice: "Vive la France!" "Vive la République!" "Vive Carnot!"

By dexterous placing of a phonograph the guests at the strange little dinner in America had been transported across the Atlantic and were listening to the last closing exercises of the Paris Exhibition of 1889. The man's voice distinctly heard making a speech was M. Eiffel's.

So the dinner went on, and with every course, with every minute, some strange uncanny thing was done by the magical intervention of electricity. The eggs were boiled, so the water for the punch was heated.

Between whiles once, for instance, the lights went out and there appeared on the table a miniature menagerie, the inmates of which had blazing eyes,

MOUTHS SPITTING FORTH FLAMES

like animals in the Apocalypse, and all were doing some surprising thing.

Everyone as he sat down had noticed the stuffed bear, the crocodile, the long-necked heron and other specimens of the kind which adorned the table, but everyone looked upon them as mere ornaments and nothing else. Yet in the twinkling of an eye the bear turned blue, the heron became green, the crocodile pink, and during the illumination a visitor present swore that he saw the crocodile shed tears. But nothing was remarkable at this banquet.

And all the time Benjamin Franklin was sitting quietly before the cloth, not saying much, after he had delivered his speech of welcome. He had not made his presence felt for some time when, towards the end of the dinner, darkness prevailed once more and a flash of lightning illuminated the room. Ben Franklin had called down the lightning from the skies. Over in the corner of the place there had been a kite fixed, which everyone had supposed was a part of the decorations. But it had this special purpose.

After the coffee was brewed on the table by electricity, and the cigars and cigarettes were passed from one guest to another along a miniature toy railway that ran on a track. The latter could only be lighted by electricity as no matches were provided.

Just as the banquet was ending, all the flowers overhanging the table fell in showers upon the guests below. Tiny bits of iron had been attached to each rose and carnation, which were held in their places by the attraction of the magnet. When the circuit was broken the flowery shower followed. The air was kept cool all the time by steel fans worked by electricity and among the numerous other odd things that happened was the sudden burst of piano music that broke in upon the banquet. This was produced by a subtle telephonic connection with a piano in the next street, played by a young lady who was notified by telephone when her services were required. Mr. Edison, through the medium of a phonographic cylinder, made some pleasant remarks about Franklin, and through the like medium De Wolf Hopper's robust voice filled the room with a topical song, "You can always explain it away." At 11 o'clock sharp the voice of Franklin said, "Early to bed and early to rise makes a man healthy, wealthy and wise." And so the strange dinner was over. (Thank you Frank Andrews for submitting this. It shows how Edison was a legend in his own day too..... and makes a nice Christmas story for our December issue.)

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